

No. 233/

CORCORAN GALLERY OF ART FILES.

— • —
WRITER.

Hallowell Sara T.

Residence New York,

Date Jan'y 19, 1882,

Rec'd.

Answered

SUBJECT.

Subject of illustrations
for Catalogue.

✓

I think I will see you
in Washington before
long - Sincerely
Sara T. Hallom

2331

Windsor Hotel
New York, Jan. 19/12

Dear Mr. Mather -

I beg pardon for
not-writing you sooner
in answer to yours of
14th, but - I have
waited to see Mr.
James D. Smillie, 337
Fourth Ave., on the
subject - thinking that
if you could make
arrangements with
him to make the
drawings named, it would

be a good thing for
you, as his illustrations
are exquisite - and
he has done so much
of such work - The
handsome illustrated
Catalogue of the Spencer
Collection (sold some time
ago) was his work
& many others I

could name -

I have to-day left -
your letter with ^{Mr.} Miller
& he will address
you on the subject -
as I know he would
prefer this to my giving

you the estimate -
and I trust that for
the sake of your
valuable Catalogue,
arrangements can be
concluded for him to do
the work - If not,
I will then try again,
promising to be more
expeditions next time -

I wish you could see
four pictures there are
here now by Alma Tad-
ma - they are superb!
Do not hesitate to call
upon me further if I
can be of any service -

No. 2332

CORCORAN GALLERY OF ART FILES.

WRITER.

Meinzer J. D.

Residence

Yale School,

Date

Jan 20, 1882,

Rec'd

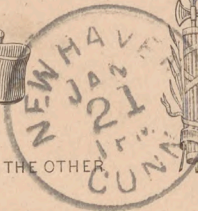
Jan 23 7

Answered

SUBJECT.

Catalogue received,

✓



WRITE THE ADDRESS ON THIS SIDE—THE MESSAGE ON THE OTHER

Mr. Wm Macleod
Curator of the Corcoran Gallery of Art,
Washington
D. C.

Recd
Jan. 23

Gale Art School, 2332
Jan. 21st 82

Dear Sir,

Many thanks for your
interesting Catalogue. I am
delighted to see that you have
such a complete collection of
Barye's bronzes. These with
the Hildesheim and other
treasures, will cost me
a trip to Washington
some day.

Very truly Yours

John A. Mieringer.

No. 2333

CORCORAN GALLERY OF ART FILES.

WRITER.

Borliss, Geo.

Residence Pa: Acady,

Date Jan'y 23. 1882,

Rec'd Jan'y 24 "

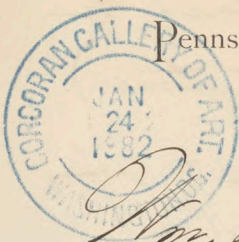
Answered

SUBJECT.

About illustrated
Catalogue

Piercé's Picture &c.

✓



Pennsylvania Academy of the Fine Arts.

Philadelphia, Jan. 23, 1882

Mr. Maclean, Esq.

Curator Corcoran Gallery of Art.

Dear Sir,

When your letter of 29th. ult. was received, it was impossible for me to answer your questions with any satisfaction off hand; and I had not time to make the necessary references to do it otherwise. So I postponed the matter for a day or two — and have not hitherto been able to take it up again.

There were so many complications connected with the publication of our late catalogue (it being like the settling of a

new Country to get up such a
thing here (for the first time)
that the mere ~~transcript~~ of
bills relating to it would give
you very little information.

I have now made a com-
plete analysis of the bills; and
will cheerfully furnish you ~~a~~
~~copy~~ at once, (if it be not too
late to be of any use) item-
ized statements of the cost
of two editions, one plain (sold at
15 cents) and the other illustrated (sold at
50 cents). These statements are
arranged so that it will be easy
to tell how to reduce cost
definitely with little or no
loss of quality.

~~~~~

It would seem that  
you are thinking of an ex-  
hibition in Washington.

If so, you ought by all  
means to have Pearce's  
"Decapitation of St. John"

I had some hopes that it  
would be bought for the Acad-  
emy; but it is very hard to get  
such things done here, no  
matter how desirable they may  
be acknowledged to be. The  
Academy has no money to spend  
for pictures itself, and its  
friends have been very industri-  
ously called upon for other help.  
So we must let this of-

portunity pass.

I have held the picture back hoping that there would be some good chance for its further Exhibition before it was sent home — Hoping in fact that it would never be sent home; for I would like to see so earnest and thorough a young Painter encouraged by finding a permanent position for his work in some public gallery — the Corcoran, for instance.

The painting was first exhibited in the Salon of 1881, and there obtained the "mention honorable" (the only one of the year, I believe, for an American painting). It was afterwards medaled in Boston; and received the first prize in our recent exhibition.

2333

If you would like to  
have it sent on, please ar-  
range with the father of the  
artist: S. H. Pearce, 848  
Washington St., Boston, and  
get him to send <sup>me an</sup> order for de-  
livery to you.

He has entire charge of  
the picture for his son the  
artist, Charles Sprague Pearce.

Will you forget that I de-  
layed so long an answer to  
your last letter, and tell me  
at once whether you will want  
the picture?

I must either send it to  
Boston promptly, or give Mr.  
Pearce a season for holding it  
back. Yours truly J. P. Rogers Secy.

No. 2334

CORCORAN GALLERY OF ART FILES.

WRITER.

Vance Capt. R.

Residence Fort Brown Texas.

Date Jan'y 12, 1882,

Rec'd " 24 "

Answered " 24 "

SUBJECT.

Asks for a price  
list of photographs

✓

2334



FORT BROWN, TEXAS.

JAN. 12, 1882.

SIR, I HAVE THE HONOR TO RESPECTFULLY REQUEST THAT YOU WILL INFORM ME IF I CAN PURCHASE ANY OF THE PHOTOGRAPHS OF THE PICTURES IN THE CORCORAN GALLERY, SPECIALLY THAT OF CHARLOT CORDAY. IF YOU HAVE A CATALOGUE OF THE PHOTOES OF CELEBRATED PICTURE FOR SALE, PLEASE LET ME KNOW IT WITH THE PRICE OF SAME, & ALSO THE PRICE OF THE PHOTOES FOR SALE. ALSO PHOTOES OF STATUES &C IN YOUR GALLERY.

I AM, SIR,

VERY RESPECTFULLY  
YOUR OBEDIENT SVT.

R. VANCE,  
CAPT. 19TH INF.

CORCORAN ART GALLERY.  
WASHINGTON, D.C.

No. 2335

CORCORAN GALLERY OF ART FILES.

WRITER.

Hallamell. Sara T.

Residence New York.

Date Jan'y 24. 1882.

Rec'd Jan'y 25 "

Answered

SUBJECT.

Encloses list of  
Tadema's pictures with  
size & price.

✓

## ALMA TADEMA'S WORK IN AMERICA.

It seems a little odd that a painter of Alma Tadeima's great reputation, let alone his ability, is comparatively unknown to the public on this side the Atlantic. His pictures seldom if ever appear in our auction rooms or galleries; indeed, we can recall no important work of his placed upon public exhibition here since the loan collection of 1876, in which he was represented by only one painting, then the property of Mr. Edward Matthews. He has managed, nevertheless, to find his way into the private galleries of our more wealthy citizens. Mr. Henry G. Stebbins has a fine example, *The Education of the Children of Clotilda*; Mr. W. H. Vanderbilt has his *Down to the Ferry*, *Entrance to a Roman Theatre*, and others; Mr. Robert Hoe, a painting of Gallo-Roman women; Mr. Cornelius Vanderbilt, a *Joseph*; Mr. H. V. Newcomb, of Louisville, a *Lady Returning from Shopping*, and Mr. W. T. Walters, of Baltimore, his *Sappho*, *My Sister is not at Home*, *A Roman Family*, *Catullus and Lesbia*, and one upon which the artist is still engaged.

With a pardonable desire to have his works better known in a country reputed to pay extravagant prices for anything good, Mr. Tadeima has sent a representative here with some of his latest productions. A glimpse at these, given us yesterday at a private view in the Windsor Hotel, only makes us regret the more that no arrangement has been made to place them before the eyes of the public.

There are four of his paintings in all, the latest marked op. 234. From this it may be imagined that, for so careful and detailed a painter, the forty-six years of his life have been singularly prolific. Though a painter of Dutch origin and long residence, his most successful vein has been in the representation of the active and strongly colored life of the South, and especially in an ideal restoration of long forgotten scenes. This opus 234, which we have mentioned, is no exception to the rule. It is an idyllic scene on the terrace of some ancient domain, skirting the shores of the Mediterranean or Adriatic sea. Two lovers are seated upon a circular bench of marble, which marks a resting-place in a flight of steps descending to the right. Above the seat and through the carved perforations of a slanting balustrade one gains a view of the sea and the leaves of a tree below. The figures are gracefully posed, and draped in rustic, though ancient and pleasing, costumes. She holds in her hands a bunch of roses upon which her eyes are intent, while he leans toward her, pleading the words which have been chosen as a subject for the story: *Amo te, ama me*. The colors are brilliant and pure, and, that which is no less a characteristic of all of Tadeima's painting, nowhere crude or unnatural. The shadows in the marble are deliciously transparent, while the marble itself seems crystalline in quality.

From a mere technical point of view it has seldom been our good fortune to see so thoroughly charming and satisfactory an exposition given to the nude as in a second subject, called *At the Tepidarium*. For a mere *tour de force*, the painter has represented a fair woman reclining upon a lion skin and against a background of alabaster faintly tinged with green. The impression one carries away, however, is not of the marvelous management of this juxtaposition, nor alone of the wonderful manner in which the rounded form has been accentuated, but of the vitality of the flesh, whose rosy carnations and rich pulpy fibre seem still to tingle with the delightful irritations of the warm bath and the strigilla, and of the eyes closed in dreamy satisfaction and ecstasy. On the floor at her feet is a pot of azaleas, to give strong color to the scene. She holds a strigilla in one hand, in the other a fan of feathers, while her head is half buried in a large cushion. The color of it all is beautiful beyond expression, and the feeling of idle, luxurious repose strongly marked in the complete abandonment of every action or even suggestion of motion, and the exceeding naturalness of the fall of each limb.

A third picture is the *Opening of a Spring Festival*, a scene drawn from Arcadia, wild with the saturnalia of joyously moving figures. Upon a hill in the background is an ancient palace, from whose doors marches a distant procession of dependants, which disappears at the right of the picture only to come into view again in two dancing figures followed by a priest in the foreground. Below the roadway which crosses a corner of the picture, and stretching upward to the edifice, is a meadow bright with sunlight and scattered field-flowers, where figures of women are dancing and fifers are marching. The composition is thoroughly ideal, full of a warm and glowing sunlight, and just such a scene as one of the peaceful and pleasure-seeking old Greeks from the hills of Arcadia might have painted for us.

The fourth scene is from the *Borghese Gardens in Rome*, a work full of deep, rich color, strong contrasts, and a refined and tender sentiment. Two figures are gathering flowers in the foreground, while the distance reveals a hard roadbed upon which the sun falls, some statues and fountains and other small and distant figures. We understand that these works have been purchased by gentlemen of this city.

*N.Y. Mail and Express Jan. 25 & 26*

WINDSOR HOTEL.  
FIFTH AVE. NEWYORK.  
HAWK & WETHERBEE.

2335

Jan. 24/82

Dear Mr. Macleod,

Of the four pictures  
one has already been  
sold for \$6000. I enclose  
list of other three as  
furnished by Mr. Deschamps  
who requests that it -  
may be quite confidential.  
There will be no deviation  
from prices given. I understand  
The first named, consists -  
mainly of two girls dancing -  
Landscape black ground with  
groups of small figures -  
Second - Landscape, with figure  
introduced -  
Third - Nude - & without ex -

caption the series - I over  
saw - I will be here for  
balance of week to hope  
to be in Washington next -  
Please you are in  
correspondence with Mr.  
Smilli - Make any use  
of or for can, &  
when so  
Sincerely yours  
Sara J. Hallom.

Mr. Hallom expected to  
be here to see the "Alma  
Tademas" this week, I  
understand from Mr. Dis-  
champs -

## The Spring Festival

34  $\frac{1}{2}$  inches high20  $\frac{1}{2}$  do wide.

"Spring" { 9 inches high  
 { 14 inches wide

In the "tepidarium" 13 inches wide  
 9  $\frac{1}{2}$  do high.

Prices. - The Spring Festival £2500 -  
 12500 dollars

"Spring" £600.  
 3000 dollars

"In the tepidarium" £1200 -  
 6000 dollars.

Chas. Foxham

No. 2336

CORCORAN GALLERY OF ART FILES.

WRITER.

Kindberg, C. O.

Residence 2. Barclay St. N. Y.

Date Jan'y 24. 1882.

Rec'd " 25 "

Answered

SUBJECT.

Price of Marble  
Bust of Andrew Jackson  
\$1500.



Ref'd to Bd of Trustees of Corcoran  
of Mch 1 of Apr. May 30/82

No 2 Barclay St - Astor House  
New York Jan 24/82

Mr Wm MacLeod -

Dear Sir -  
Your favor 20<sup>th</sup> inst  
is received - in reply will say  
the Marble Bust of Andrew Jackson  
is undoubtedly the work of Hiram  
Powers - satisfactory proof of its  
authenticity can be given immediately.  
the price is 1,500.00 - it is perfect  
in every way and is at present on  
exhibition in our Metropolitan  
Museum where I shall be pleased  
to show it to yourself, or to any  
gentleman introduced by you who  
may visit New York -

Oblige me with an early  
reply as to your pleasure in this  
matter, as I am in correspondence  
with the City Fathers of New Orleans  
and am desirous of disposing of  
the Bust at once -

Respectfully

Edw. O. Lindberg

No. 2337

CORCORAN GALLERY OF ART FILES.

WRITER.

Witman J. D.

Residence Philadelphia

Date Telegram, Jan'y 26, 1882,

Rec'd

Answered

SUBJECT.

Has shipped the  
painting & wishes the  
other returned in the  
same box,

✓

2337

# THE WESTERN UNION TELEGRAPH COMPANY.

This Company **TRANSMITS** and **DELIVERS** messages only on conditions limiting its liability, which have been assented to by the sender of the following message. Errors can be guarded against only by repeating a message back to the sending station for comparison, and the company will not hold itself liable for errors or delays in transmission or delivery of **Unrepeated Messages**, beyond the amount of tolls paid thereon, nor in any case where the claim is not presented in writing within sixty days after sending the message. This is an **UNREPEATED MESSAGE** and is delivered by request of the sender, under the conditions named above.

THOS. T. ECKERT, General Manager.

NORVIN GREEN, President.

| NUMBER | SENT BY | REC'D BY | CHECK |
|--------|---------|----------|-------|
| 1 Cu   | Vo      | B        | 25 kg |

Received at Corcoran Building, S. E. Cor. 15th &amp; "F" Sts., Washington, D. C.

Dated, Phila 26

To Mr MacLeod

Corcoran Gallery of Art  
Washn D.C.

Just received letter. Shipped Painting  
this morning. Send Challenge in  
same box of new painting via New Express,  
delay on account of sickness of artist  
J D Milmar

No. 2338

CORCORAN GALLERY OF ART FILES.

WRITER.

Patterson Mrs Lizzie Powers.

Residence 115 Dayton St Cincinnati

Date Jan'y 23. 1882.

Rec'd Jan'y 26 "

Answered Feb. 1 "

SUBJECT.

Two Busts by Preston  
Powers for sale.

✓

Cincinnati Jan 23<sup>d</sup> / 1882.

2338

Mrs William C. Cress,

Dear Sir,

Recd Jan 24<sup>th</sup>  
and Feb. 1

Remembering the kindness with which you conducted Mrs Patterson and myself through the beautiful building of which you are the curator, I hope my letters and contents will receive equally favorable consideration. For a period of five years before his death, Thomas Powers' failing health rendered it impossible for him to personally supervise his studio. His son Preston became its custodian, and attended to its routine as the faithful son and only pupil of his father enabled him to do. Through Preston's absence at the time of my Uncle's decease (bringing an invalid wife across the ocean) an unfortunate usurpation of authority by an elder brother, has

Obliged Preston to establish his studio elsewhere. This removal together with the greater expense incurred, has made his pathway quite as difficult to traverse, as was his father's in the earlier days of his career. The statue of Reuben Springer (a complimentary testimonial the gift by subscription from the citizens of Cincinnati) that is to stand at the entrance to Music Hall; the statue of Judge Collamer of Vermont for the Capitol at Washington; the busts of Agassiz and Sumner show the same fidelity as portraits the works of Hermon Powers exhibited. I enclose photographs of two ideal busts - one upon those lines in Longfellow's *Evangeline*, where the sad heroine, chastened by the grief of a lifelong separation "sat by some nameless grave." Of this bust the first marble is now in Boston - knowing the desire of Commissioners

to possess the original copy from the model - I thought perhaps you might know of a purchaser. The Italian Contadina suggested by Gray's *Elegy* - "Tall many a flower" etc - This face of an ignorant peasant-girl - lovely only by the fulness of health and outlines of youth, mistfully looking into that future she neither understands nor values; contrasts strongly with the memory of the past - the intelligent face of the *Evangeline* presents. Perhaps when told of the close resemblance in features, voice, expression, and simplicity of manner Preston bears to his father, Mr. Worcester - may transfer somewhat of the kindly feeling he entertained toward the elder - to the younger sculptor. I place this matter in your hands; - An artist you have felt the fraternal sympathies which makes recognition of the "art -

divine" an instantaneous impulse, and  
though you may have long since for-  
gotten the morning your courtesy  
made so delightful - I shall ever  
mark it with the white stone of the  
Arabian legend, trusting the same  
kindness of heart - that made you  
so affable to a stranger will interest  
you in my Cousin's future. If it  
lies in your power to do anything for  
him - rest-assured you will confer  
a great favor both upon him and

Yours Sincerely  
Mrs. Lizzie Powers Patterson  
No 115 - Dayton Street  
Cincinnati, O.

The price of either of the ideal busts  
packed ready for delivery is five hundred  
dollars (\$500.00) If the original is desired  
I will send the address in Boston of the  
party to whom it has been consigned for sale,

My Cousin's address is

Preston Power Sculptor  
Studio Powers - No 1.

Via Farinata degli Uberti  
Florence

Italy.

Preston was named for General Preston  
of South Carolina - his father's  
kindest friend and patron.

No. 2339

CORCORAN GALLERY OF ART FILES.

WRITER.

Lacey Mrs O. A.

Residence Washington.

Date Jan'y 27. 1882,

Rec'd " 27 "

Answered

SUBJECT.

Will send her picture  
(Constantinople) today

✓

Jan. 27.

Mr MacLeod

Dear Sir

I will send

you the picture to-day at  
11 A.M.The men have  
instructions to give all help  
needed in the matter.

Thanking you again

for your extreme kindness,  
and trusting that the picture  
will meet with approval

Very Respectfully

Mrs O. H. Lacey

Jan 27"/82

No. 2340

CORCORAN GALLERY OF ART FILES.

WRITER.

Weir John S.

Residence New Haven Conn.

Date Jan'y 26. 1882

Rec'd " 27. "

Answered " 28. "

SUBJECT.

Wishes to send his  
picture to New Orleans,  
asks about freight & and  
desires it boxed,

✓

New Haven,

January 26<sup>th</sup> 1882Recd 27  
Add 28

Dear Mr. MacLeod.

The "Southern Art Union of New Orleans" have telegraphed me for the loan of my picture "Forging the Shaft" for their exhibition. But as they have no agent in Washington they ask if I can have the picture boxed and shipped, and they will reimburse and pay all freight and insurance charges, &c. (Exp. \$5000.) They want me to answer by telegraph.

Now is there some reliable person connected with your institution who can be entrusted to do this - & see that it is securely packed in the case - and strongly. and shipped as first class freight to New Orleans - I don't know by what route, but I suppose there

must be some reliable means of  
quick transportation. This Ex-  
hibition opens Feb'y 15: 30 of course  
the picture should start at once.  
If not too expensive I suppose it  
would be better by Express -

The address must be

Robert J. Day, Chairman  
Southern Art Union - Exhibition.

New Orleans. La.

In haste. Keep Dry.

Handle Carefully &

---

of course unless it could be shipped  
per immediately it would be of  
no use to send it. And even then  
it should be known whether it could  
reach New Orleans by Feb'y 15.

I will deem it a great favor if you  
can first let me know definitely  
concerning these particulars - as I  
do not care to run any risk, or in-  
cur expense.

I don't know what your rules  
are with reference to the withdrawal  
of pictures - but as the time is  
short it would be useless to at-  
tempt to send it unless it could  
be done without delay.

New Haven,

187

I received your note inform-  
ing me that the Committee  
on purchase of paintings  
had declined to recommend the  
purchase of my picture.

May I ask if the Committee  
woud care to make me an  
offer for it? I should be  
willing to make some consider-  
able sacrifice to have the  
picture permanently placed  
in the Corcoran Art. Gallery, as  
I believe the merit of the work  
has been nicely acknowledged  
so far as public criticism is  
concerned.

Very truly yours  
Geo. F. Weiss.